

1975-2000

*Arts and  
Artifacts  
Indemnity  
Program*

25 YEARS



*"Because of the indemnity program, members of the public get to experience tremendous works of art that they wouldn't normally be able to see unless they could travel to the countries of origin. That's out of reach for most Americans."*

Earl A. Powell III, Director  
National Gallery of Art, Washington, DC

"We would not have been able to mount the number of foreign shows we do without the indemnity program," according to Powell. "It would really limit our options because the insurance costs would just be prohibitive."

Many of the Gallery's shows provide the only public access to rare items. In the case of its exhibition titled *Sculpture of Angkor and Ancient Cambodia: Millennium of Glory*, virtually all of the objects came from sites that were largely inaccessible for decades due to political turbulence and isolation. *Olmec Art of Ancient Mexico* contained many works from remote provincial sites in Mexico that receive few visitors. *Edo: Art in Japan 1615-1868* gave Americans an unusual chance to view many works from private collections that most Japanese have never seen.

This bronze image of the Hindu god Vishnu, created in the 13th century, was included in the National Gallery of Art's 1997 international exhibition *Sculpture of Angkor and Ancient Cambodia: Millennium of Glory*. Photo courtesy of the National Gallery of Art.





*"The indemnity program allows smaller institutions like ours to mount exhibitions that we could only dream about otherwise."*

Nancy Netzer, Director  
McMullen Museum of Art, Boston College

"It allows us access to superb examples of artists' works in foreign collections, many of which have never before been on public display in America," says Netzer. One example is the McMullen's presentation of *Edvard Munch: Psyche, Symbol and Expression*, an examination of the style, subject matter and interpretations of the Norwegian artist's works. Many of the show's 83 paintings and prints have rarely, if ever, been on public display in America. Nearly one-third of them are being loaned from overseas collections, through the indemnity program.

These kinds of loans enable the museum to add a new dimension to its exhibitions. "By displaying our own works of art in context with other works outside of their immediate realm, we can explore them more broadly, gaining new insights," Netzer observes. "The interdisciplinary kinds of shows we produce have raised cultural awareness in our community."

**Above:** *Edvard Munch: Psyche, Symbol and Expression* included 28 indemnified works, among them this painting, *Starry Night*, on loan from Oslo's Munch Museum. The exhibition, presented by the McMullen Museum of Art at Boston College, provided Americans a rare look at the works of this fascinating Norwegian artist. *Photo courtesy of the Munch Museum.*



## The Federal Council on the Arts and the Humanities

*Chairman, National Endowment for the Arts*

*Chairman, National Endowment for the Humanities*

*Secretary, Department of Education*

*\*Secretary, Smithsonian Institution*

*Director, National Science Foundation*

*Librarian of Congress*

*\*Director, National Gallery of Art*

*Chairman, Commission of Fine Arts*

*Archivist of the United States*

*Commissioner, Public Buildings Service*

*Secretary, Department of State*

*Secretary, Department of the Interior*

*\*Secretary of the Senate*

*\*Member, House of Representatives*

*Secretary, Department of Commerce*

*Secretary, Department of Transportation*

*Chairman, National Museum Services Board*

*Director, Institute of Museum and Library Services*

*Secretary, Department of Housing and Urban Development*

*Administrator, General Services Administration*

*Secretary, Department of Labor*

*Secretary, Department of Veterans Affairs*

*Assistant Secretary, Department of Health and Human Services, Administration on Aging*

*\*Members who do not vote on indemnity*

**Above:** The Metropolitan Museum of Art in New York has presented many world treasures through the indemnity program. One of its best-known such exhibitions was *Splendors of Imperial China* in 1996. Photo courtesy of the Metropolitan Museum of Art.

**Cover:** Renair's *Young Girls at the Piano* was one of the paintings included in *From Renoir to Picasso: Masterpieces from the Musée de l'Orangerie*. While their Paris home was being renovated, more than 80 works were loaned to the Kimbell Art Museum in Fort Worth, Texas for this unprecedented exhibition. Photo courtesy of the Kimbell Art Museum.

# Examples of Indemnified Exhibitions

## *Treasures from the First Emperor of China*

Wingfield Museum of Art  
(Alabama)

## *The Art of Seeing: John Ruskin and the Victorian Eye*

Phoenix Art Museum  
(Arizona)

## *Mongolia: The Legacy of Chingghis Khan*

Asian Art Museum of San Francisco  
(California)

## *The Royal Academy of Arts in the Age of Queen Victoria*

Denver Art Museum  
(Colorado)

## *Dali's Optical Illusions*

Wadsworth Atheneum  
(Hartford, Connecticut)

## *Edgar Degas: The Many Dimensions of a Master Impressionist*

Center for the Fine Arts  
(Miami, Florida)

## *Rings: Five Passions in World Art*

High Museum of Art  
(Atlanta, Georgia)

## *The Dead Sea Scrolls*

Field Museum of Natural History  
(Chicago, Illinois)

## *A Grand Design:*

## *The Art of the Victoria and Albert Museum*

Baltimore Museum of Art  
(Maryland)

## *Images in Ivory: Precious Objects in the Gothic Age*

Detroit Institute of Arts  
(Michigan)

## *Masterworks from Stuttgart:*

## *The Romantic Age in German Art*

Saint Louis Art Museum  
(Missouri)

## *Treasures of Tutankhamun*

Metropolitan Museum of Art  
(New York)

## *Diego Rivera*

Cleveland Museum of Art  
(Ohio)

## *Gifts of the Nile:*

## *Ancient Egyptian Faience*

Museum of Art, Rhode Island School of Design  
(Providence, Rhode Island)

This Delftware dish portraying Britain's Burghley House was part of an indemnified exhibition that traveled to museums in Ohio, Florida, Louisiana, California and South Carolina. *The Cecil Family Collects. Four Centuries of the Decorative Arts from Burghley House* was organized and circulated by Art Services International. Photo courtesy of Burghley House.



# Background

Priceless canvases painted by Picasso, fragile terra cotta warriors from ancient China, a gilded Baroque silver tea service used by nobility in one of Russia's most opulent palaces. These and other irreplaceable objects have been carefully packed in crates and shipped around the globe so that the American people could enjoy them and marvel at the cultures that created such astonishing works.

Given the tremendous value of these objects, their owners require insurance prior to shipping them to America's museums. The Arts and Artifacts Indemnity Program was created by Congress in 1975 to minimize the costs of insuring international exhibitions. Since its inception, the program has indemnified nearly 700 exhibitions, saving the organizers almost \$150 million in insurance premiums. Two hundred museums in all parts of the United States have participated in the program, which helps make it possible for millions of Americans to see firsthand important works of art and artifacts from around the globe.

The Indemnity Program is administered by the National Endowment for the Arts on behalf of the Federal Council on the Arts and the Humanities. The Council has adopted policies to reduce risks, such as excluding certain fragile objects from coverage. By statute, the maximum coverage for a single exhibition is \$500 million and the total amount of coverage available for all exhibitions taking place simultaneously is \$5 billion. Participating museums agree to a sliding-scale deductible that ranges from \$15,000 to \$400,000, based on the value of works in the exhibition.



Frans Hals' *The Merry Lute Player*, was included in the indemnified exhibition *Dutch and Flemish Paintings: The Harold Samuel Collection*. The works, organized and circulated by Art Services International, traveled from London to Richmond, Pittsburgh, Boston, Seattle and Jackson, Mississippi. Photo courtesy of the Guildhall Art Gallery, Corporation of London, U.K.

# Arts and Artifacts



Americans were given the chance to view rare royal treasures, including this oversized malachite basin, in the indemnified exhibition *Stroganoff: The Palace and Collections of a Russian Noble Family*, presented by the Portland Art Museum in Oregon.

*Photo courtesy of the Portland Art Museum.*

# Eligibility

The Federal Council on the Arts and the Humanities is authorized to make indemnity agreements with U.S. non-profit, tax-exempt organizations and governmental units for:

- objects from outside the United States while on exhibition in the U.S.
- objects from the United States while on exhibition outside the U.S., preferably when part of an exchange of exhibitions.
- objects from the United States while on exhibition in the U.S. if the exhibition includes other objects from outside the U.S. that are integral to the exhibition as a whole.

Eligible objects include art works, artifacts, rare documents, books, photographs, films and videotapes. Such objects must have educational, cultural, historical or scientific value, and the exhibition must be certified by the U.S. Department of State as being in the national interest.

## Application Deadlines

Postmarked by:

April 1

October 1

Project may begin:

July 1

January 1

# Indemnity Program

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Raphael's *Two Women with Children* was one of the indemnified works shown as a part of the exhibition *Italian Drawings, 1350-1800: Master Works from the Albertina*. The drawings, organized and circulated by Art Services International, journeyed from Vienna to Los Angeles and Fort Worth. Photo courtesy of the Albertina.

## How to Apply

Organizations interested in applying may  
obtain materials by contacting:

Alice M. Whelihan  
Indemnity Administrator  
**National Endowment for the Arts**  
1100 Pennsylvania Avenue, N.W.  
Washington, D.C. 20506-0001

Telephone: 202-682-5574

Fax: 202-682-5603

E-mail: [whelihaa@arts.endow.gov](mailto:whelihaa@arts.endow.gov)

